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ABSTRACT

The video "Cultural Baggage" was created to parody stereotypes by which people are often labeled. Using comedy as the vehicle, this short video tape serves as a way to break down defenses and allow dialog to begin about how people can learn not to stereotype each other culturally or racially. The facilitator's manual is divided into four sections: (1) "Background"; (2) "Application," which discusses themes and issues, how to conduct a session, and a list of sample questions [for beginning dialogs]; (3) "Interactive", a series of lesson plans, each exploring a different bias, with evaluation feedback forms; and (4) "Resources." This program is useful to schools and organizations wishing to accomplish programs allowing the exploration and breakdown of stereotyping barriers. The program also is well-suited to implementation of cultural diversity training programs in an adult workshop format. (DQE)

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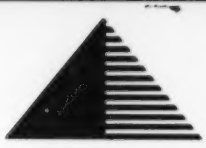

PYRAMID

CULTURAL BAGGAGE

FACILITATOR'S MANUAL

To Accompany the Video

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Summer, 1995

Dear Facilitator,

It helped me to understand other cultures... It opened your mind to the effects of stereotyping, and the causes... It was funny, and brought attention to a serious topic in an interesting way.

These are comments by participants who had just viewed **CULTURAL BAGGAGE**, the seven-minute video which uses entertainment to make a serious point: How can we learn not to stereotype each other culturally, or racially? A brilliant ensemble of seven ethnically diverse comedic actors bring to life the ironic twists of how we perceive "others."

This Facilitator's Manual provides follow-on activities. It embodies lessons we in the **Moorhead Kennedy Group (MKG)** have learned over the years. More than 50,000 people, world-wide, have taken part in our programs, which make learning come alive through engagement, participation and interaction. Our audiences are **corporate**, **institutional**, and **educational**. At the back of this Manual, we list our principal offerings.

My name may be familiar to you as one of the American diplomats taken and held hostage in Iran from 1979 to 1981. There it became clear to me how critical it is to deal effectively with other cultures, both at home and abroad.

I am confident that **CULTURAL BAGGAGE**, together with this Facilitator's Manual, will help you and your participants have fun as they build bridges of communication and understanding.

With best wishes,

Moorhead Kennedy
President

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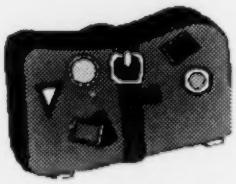

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SECTION I
BACKGROUND

THE USES OF COMEDY

COMEDY BUILDS A BRIDGE

Sketch comedy is a most popular medium among people today. We all have many options competing for our time and interest. The television medium is perhaps the most powerful, followed by computers. Retailers increasingly create more sophisticated and more entertaining products. We facilitators are essentially competing on that ground for time and interest. Increasingly, instructors realize that neither the lecture method nor books reach their intended audience.

Experience and research demonstrate to us that the learner must become actively involved in the material in order for learning to take place. This is what we call a truly interactive experience — one in which the learner is fully engaged with the material and essentially "plays" with it and in the process, creates new forms. To reach these objectives, comedy is a quick route.

WHAT WE HOPE TO ACCOMPLISH

We are presenting a creative and unique approach to social issues of our day — using comedy both to engage interest and to teach lessons. Today our children, and their parents, are watching Seinfeld, MTV and VH1, Kids in the Hall, Martin, and Saturday Night Live. By presenting comedy with a social bent, we are combining the best elements of entertainment with education and training. More importantly, our approach will encourage people of all ages to clarify their values and better interaction with others in the workplace, educational institutions, retirement communities, religious and social organizations, at home, with friends and throughout society.

WHY YOU SHOULD TRY IT

Every facilitator knows how hard it is to start a discussion. We all need an "opener", a way that is new and different. This is where comedy plays an important role. It not only catches the participant's attention, and therefore interest, but it also serves as an equalizer. No one person is "put down" nor is sarcasm encouraged. Everyone is on equal ground. Comedy brings down defenses and allows a discussion to begin.

CONFLICT RESOLUTION AND THE EASING OF TENSION THROUGH COMEDY

During workshops and pilot testing of the comedy video, we experienced an interaction of comedy with issues. Participants said that comedy "opened their minds". Although we did not discuss the effects of stereotyping on people, participants came up with options for action and ways of overcoming the effects of stereotyping. We hope that you will try this out, and let us know the result. We look forward to sharing ideas and activities with you.

HOW TO USE CULTURAL BAGGAGE

Cultural Baggage is an interdisciplinary resource which can be used in a variety of ways and settings. In the workplace, it is used in **cultural diversity training programs**. In education, it is used in such subject areas as **social studies**, **psychology**, **sociology**, **conflict resolution** and **drama**. Also teachers of **ESL** or **foreign languages** may wish to use it for American cultural orientation or as a direct translation piece to another language.

As group leaders, we all know how difficult it is to start a discussion about culture, ethnic background and race. There is always a general hesitancy of any group to jump in especially when they are not familiar with the facilitator's orientation or goals of the discussion. In addition, people need to trust the facilitator and have confidence that their views will be listened to.

Think of this video as a resource tool to help you start discussions. As you can see from your own viewing of the tape, and based on your own goals and objectives, you can steer the discussion in a number of directions.

The following suggestions are ways in which the tape may be used:

- A single presentation including discussion and/or activity.
- A lead-in to modules on other cultures, resolving conflicts, listening to others, and overseas assignments.
- A filler for the end of a training unit or year's end activity.
- A starter for after-school or off-site assignments (see #7).

People need to be encouraged to become engaged with the material. They will have their own suggestions as to how to do it and these should be explored. We suggest assignments not only for individuals, but also for groups.

A SUMMARY

Imagine being at an airport awaiting your luggage at a baggage carousel. You are standing with a diverse group of people. You can't help but notice the strange actions and interactions that occur between these individuals. As each person picks up a different bag he or she suddenly assumes the stereotypical personality of the bag's true owner.

What would you do if you saw a white woman pick up a valise and begin speaking like a black "Home Girl"? How would you react if a black woman spoke like a white "Valley Girl"? Imagine seeing a black man talk like a Chinese woman, or an Asian man speak like Rosie Perez. Forget stepping into The Twilight Zone or the Outer Limits, welcome to 360° Degree Comedy!

Cultural Baggage was created to parody stereotypes people are often labeled with. It will make you laugh, while drawing your attention to attitudes that need to be changed.

SECTION II
APPLICATION

WHAT ARE THE THEMES AND ISSUES?

Cultural Baggage has imbedded in it various issues, some obvious and some more subtle. Your objective is to draw out these issues from the group. You may want to ask for suggestions or go around the room asking participants to name basic issues and skills which came to their minds during the video. Ask for a volunteer to write them on the board or newsprint as they are spoken, leaving space between them to fill in as the discussion ensues. Consider having one column for issues, such as labeling, and one for skills, such as decision making.

We suggest the following as a partial checklist for your use only. We recommend that you not list these on the board in advance of the discussion. Instead, do your best to elicit these points from the participants, writing them down as they are mentioned.

- **Cultural Identification**
- **Cultural Stereotypes**
- **Labeling People**
- **Categorization**
- **Miscommunication**
- **Intolerance of a Mix-up**

PARTICIPANTS' VIEW OF THE MAIN IDEA OF CULTURAL BAGGAGE

Overwhelmingly in our pilot testing, participants told us that stereotyping stopped communication. The following are some comments, in their own words, of the main idea of this video:

- **To express how people categorize a culture and how it leads to miscommunication.**
- **Not to judge people by what you see.**
- **To show how people put labels on each other according to the way they look.**
- **Stereotyping can cause many conflicts and confusions.**

HOW TO CONDUCT A SESSION

Cultural Baggage can be used for one instructional period. At the same time, it can lead to a series of other discussions and activities. Think of the video as an interdisciplinary "opener" with which to jump-start discussions.

In your presentation you will need the following equipment:

- 1 monitor
- 1 VCR which will accept 1/2 VHS tape

(Note: Check your equipment ahead of time. There is nothing worse than a piece of machinery which will not function for a presentation. In your equipment check, adjust sound levels and tracking ahead of time.)

FACILITATION

As a facilitator, you may want to ask for a volunteer to assist you in the discussion and activities that follow the video. Our experience shows that peer relationships can provide a most sustaining learning experience. Bringing together those of different ages, backgrounds, and, in the workplace, levels of responsibility, can be especially beneficial.

As co-facilitators of a discussion, you may want to use the follow as a guide:

- Establish how much time you have.
- Set guidelines for discussion.
- For small groups, ask for a volunteer to facilitate.
- Ask for a scribe.
- Ask for a witness to the process, ie. someone who will keep the group on track and within guidelines.

BACKGROUND

Our strong suggestion is **not to tell the participants what it is about.** Instead, let the video speak for itself. As you know, when you are presenting a comedy video, it is important not to lecture or moralize. This will have the opposite effect, turning viewers off. Do not worry. **They will get the message**. At most, write the title, **Cultural Baggage**, on the board.

INTRODUCTION

Lead into the program by asking questions such as:

- *What is your ethnic background?*
- *Where are you from? Your parents? Your grandparents?*

...or you might take the discussion in a color direction, like:

- *You look fairly dark skinned, are you from Jamaica? Haiti?*
- *You look fairly fair skinned, are you from France, Germany, England?*
- *Are you Hispanic or Latino?*
- *Are you Asian or Japanese? or maybe Korean? Vietnamese?*

... then segue into:

- *How do you tell where someone is from?*
- *Who tells you how to make these distinctions? Your friends? Your parents? TV?*

This will encourage people to think about these issues before the tape. Asking questions is the first step to an interactive dialogue between participants and the lesson.

Then you might say,
This is a video about such issues.

Start the tape rolling.

DEBRIEFING

This is the most important part of the experience. It is here that you, as facilitator, help participants to express their ideas and put them together. As noted in the issues section, there are a variety of themes which are part of the sketch. Some of the audience may feel the main idea is *communication*, another may feel it is about *stereotyping*. In our pilot testing, we found some discussion about the video was helpful before going into an activity. One such activity, "Create a Culture", is outlined in the section entitled **InterActive Ideas**.

After the activity or as a continued part of the discussion, ask for a volunteer to come forward to write on the board ideas which are expressed. This aids in retention, as most of us are visual learners. It also frees you up as facilitator to handle the discussion.

EVALUATION

Please see Page 17 & 18 for evaluation comments and feedback forms.

QUESTIONS, QUESTIONS, QUESTIONS

The following are additional questions generated by the themes of **Cultural Baggage.** The questions are grouped around each of the main ideas. Use these as starter questions. You may find that you want to go in other directions as well.

Cultural Baggage/Beliefs

- What is it?
- Where does it come from?
- Do we accept it? Why or why not?
- In what ways do we act out our beliefs?
- Are these beliefs ours?
- What beliefs about culture have we adopted from our parents, our children, our friends, TV, magazines?
- What do I believe when I look at another culture?
- Do I regard someone who is from another culture as strange?
- What is my belief system? Is it found in other cultures?

Stereotyping

- What is stereotyping?
- Why do we do it?
- What happens when we do it? To you? To the other person?
- How do we do it?
- When do we do it?
- In what way to we do it?
- Relate an incident (funny or serious) in which you stereotyped someone.
- How did it affect you? How did it affect the other person?
- What was the result?

Labeling People

- What is labeling?
- What is the difference between stereotyping and labeling?
- Why do we label?
- When do we label?
- What happens when you label? What does labeling stop?
- Relate an incident when you labeled a person or an event?
- What happened and what was the result?
- How did it affect you, others?

Categorization

- Why do we categorize?
- How does it help us? How does it hurt us?
- What does categorization stop?
- Can categorizing lead to discrimination?
- Relate an incident in which you categorized someone or something.

Communication: Speaking and Listening

- Why are speaking and listening important?
- How do we communicate?
- Do you communicate any differently than someone from another culture?
- Is one way better than the other?
- How does a culture decide how to communicate?
- Are there ways you have communicated in the past that you are not doing now? Expressions? Handshakes? Dress?

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- What or who decides how to communicate?
- Do you have special ways you communicate with your family? Friends? Your neighborhood? On your job? Or when you travel?
- Have you ever traveled to another country? How do the people there communicate?
- Is it any different than what you are used to? How is it different? How is it alike?

Speaking

- Do our words represent who we are?
- If so, is what we say important?
- How does our speech affect others?

Listening

- What is the importance of listening?
- Have you asked for directions and then tried to follow them? Was it easy or difficult to do?
- Why is listening so hard?
- What gets in the way?
- How can we be good listeners?
- When someone speaks, can you repeat back exactly what they have said?
- How do you feel when someone asks you a question?

Close-minded

- What is being close-minded?
- Whom have you known who has been close-minded?
- Name an issue or issues that they would not discuss?
- How did it affect your relationship?
- Have you ever felt close-minded about listening to someone?
- What were they trying to say?
- If you listened to them, how did you feel?

Discrimination

- What is it? Why do we do it? When do we do it?
- Where does it get us?
- Why do we separate ourselves from others?
- What makes us afraid of someone else?
- What are some things we all have in common?
- What are some differences?
- What is the relationship between stereotyping and discrimination?
- What are other instances in history when people have been discriminated against? What has it led to?
- Check your local or national paper. Do you see examples of people being discriminated against?
- Have you ever been discriminated against? How did you feel?

What happens to people when you stereotype them?

- *It hurts people and not everyone has the same culture.*
- *It causes conflict out of ignorance.*
- *People get offended and mad.*
- *It can cause many conflicts and confusions.*
- *It stops people from trying to get to know others.*
- *A lot of times you're wrong.*
- *It stops unity.*

Feedback from focus groups

SECTION III
INTERACTIVE IDEAS

This section, and Activities #10, #11, #12 and #13 following, demonstrate the richness of follow-on resources available to you. They vary from individual to various size of micro groups. They can be used within the classroom or training center, as an after work or school activity, for clubs, and community groups. Any one of these activities can be pursued after showing **Cultural Baggage**.

ACTIVITY 1

Objective:
- To experience other cultures' stereotyped accents in a humorous way.
- To model what was shown in **Cultural Baggage**.

Action:
- Create your own script for **Cultural Baggage**.
- Select a director, cast the parts, and then play-act the roles.

ACTIVITY 2

Objective:
- To understand how different cultural backgrounds can generate conflict. (Viewpoint from self)

Action:
- Think about a cultural mix-up which has happened to you or to your friends. Write it down as a story or describe it to others. If you are working in a group, ask them to act it out.

ACTIVITY 3

Objective:
- To understand how differences in cultural backgrounds can generate conflict. (Viewpoint from others)

Action:
- Find a story in your local newspaper which describes a cultural mix-up. If it is a serious story, act it out so the humorous/ironic side of it shows. (This article could address local, national, international issues, or a movie review). From your local newspaper, find a story. How is the story told? Did it lead to conflicts? Retell the story so that the humorous side of it shows. Ask your group to act it out.

ACTIVITY 4

Objective:
- To gain another perspective of a problem.

Action:
- Take any of the above sketch ideas which you have acted out. Now ask people to switch roles, including races, genders, ages etc. Invite people to take a really different role from who they are.

ACTIVITY 5

Objective: • To create visually a cultural dilemma.

Action: • Draw a cartoon or a series of drawings which portray humorous aspects to cultural stereotyping.

ACTIVITY 6

Objective: • To express in writing, using poetry or short story form, the feelings you have about a situation in which you were interacting with a person from another culture.

Action: • Write individually, or in a group, on episodes which you have personally experienced, a story from a friend, or something you saw on TV, heard on the radio, or read in newspaper.

ACTIVITY 7

Objective: • To express feelings through music, using individual instruments, rap or choral groups.

Action: • Set words to instrumental or vocal music.

ACTIVITY 8

Objective: • To create a music video using individual and group talents with singing, rap and visual.

Action: • Using a 1/2 inch VHS, set your words to music.
Note: this makes a wonderful group project.

ACTIVITY 9

Objective: • To understand how cultures communicate and function in daily interactions.

Action: • Ask for six to twelve volunteers. Split up the volunteers evenly, asking people to count off 1 and 2. The 2's will go off and create one culture and the 1's another culture. (If you have an assistant, ask the assistant to accompany one of the groups.) Each group creates their culture. The following are some suggestions you can offer to each group:

Group 1	**Group 2**
• Talks using their hands in front • Every few minutes, claps • Greets people by rubbing elbows • Avoids talking about family	• Talks with their hand behind their back • Greets people with a handshake • Talks about their family a lot • The group always wants to be together

Now ask both groups to come together and set a scene. It could be a party where one group is hosting another, at the grocery store, on a date, or at a dance.

As facilitator, vary the scene as needed. Participants will soon see the humor that all groups experience when there is no common communication and different cultures simply have to interact.

During the debriefing following this exercise, ask for a volunteer to come to the board and write responses from the group. Draw out the similarities and differences of the two cultures.

Other suggestions for discussion:

- What cultures are present in the room, community, state, country? Make a list.
- What defines a culture?
- When are you attracted to a different culture? What attracts you?
- When are you repelled by it? Discuss your feelings. What repels you?

ACTIVITY 10 LABELS, LABELS, LABELS

Used with permission from YMCA of greater New York: Brooklyn Central Branch
***Unity Construction Company** by Lester Bates*

Objective: • Reducing assumptions

Goals:
- To experience the pressures of role expectations.
- To demonstrate the effects of role expectations on individual behavior in a group.
- To explore the effects of role pressures on total group performance.

Materials: One label for each participant / Circle of chairs

25 minutes

Process:
1. Place a label on each participant in such a way that the member cannot read his/her own label, but the other participants can see it easily.
2. Provide the group with a topic of discussion and instruct participants to interact with the other members in a way that is natural for him/her. Please caution participants not to role play but to be him/herself. Also instruct them to react to each member who speaks by following the instructions on the speaker's label. Emphasize that they are not to share what each other's labels say, but simply react to them.
3. After about ten minutes, stop the activity and ask each person to guess what their label said and then take it off and read it.
4. Discuss the exercise with your group. Possible questions to ask are:
   - What were some of the problems of trying to be yourself under conditions of group role pressure?
   - How did it feel to be consistently misinterpreted by the group, e.g., to have them laugh when you were trying to be serious, or to have them ignore you when you tried to make a point?
   - Did you find yourself changing your behavior in reaction to the group's treatment of you, e.g., withdrawing when they ignored you, acting confident when they treated you with respect?

ACTIVITY 11 THERE'S MORE TO ME THAN MEETS THE EYE

Objective: "There's More to Me Than Meets the Eye!"

Goals:
- To explore the stereotypes that are placed on each of us.
- To share feelings that stereotypes create within us.
- To share what each of us wants others never to 1.) think 2.) say or 3.) do about our race or group.

Materials: A piece of paper and a pen for each person / Newsprint.

25 minutes

Process:

1. Discuss with participants the meaning of "belonging to" or "identifying with" a group or population. This identification/belonging can be based on religion, race, age, gender, sexual orientation, ethnicity, etc. Then list on the newsprint all of the different groups or populations that exist within your group and post it on the wall.

2. Ask participants to pick only one of the groups listed on the newsprint that they strongly identify with. There must be at least two people who choose the same group (in order to form work teams) or it is crossed off the list and participants must choose another group that they identify with.
   Note: If there are people who cannot find another group that they identify with that has others in it, create a group of "men" and "women" to add to the list. All can join a group with others.

3. Create the teams of people who identify with the same group and ask them to find a space for discussion. Then ask them to list all of the different things that they would like others NEVER to SAY, THINK or DO about the group that they belong to. Topics will focus on the present stereotypes which are placed on the group.

   EXAMPLE:
   - Men: "We never want others to say, think or act like we are non-emotional."
   - Women: "We never want others to say think, or act as if we are less than equal to men."

   Have each group present their entire list so that the others can experience the frustrations of that group and the stereotypes that are placed on them. Continue this until each group has shared their lists.

4. As each group has completed their list and has presented all of the stereotypes placed on them, ask them to remain standing while you, as the facilitator, ask all the others in the group to commit to reducing the assumptions about this group. You can do this by a show of hands e.g., "Can we see all of the people who will commit to reducing the initial assumptions made on ____ and to treat them as equal?" Once you have their commitment, CELEBRATE WITH APPLAUSE!

PLEASE SELECT A SPOKESPERSON(S) TO REPORT TO THE LARGER GROUP ABOUT THE SKILL YOU HAVE EXPLORED/PRACTICED AND HOW IT IS AN IMPORTANT TOOL IN BUILDING UNITY.

ACTIVITY 12 CULTURE AND CONFLICT

(CRTEP Manual)

Exercise: Culture and Conflict Questionnaire

Goals:
- To know one's personal attitudes, belief and behaviors related to conflict.
- To understand the influence of culture on conflict behavior.

Process:

1. Review with participants some basic notions of what culture is. Providing basic definitions of culture, race and ethnicity and showing the relationships among the terms may be helpful. Participants may have some confusion about terms — culture, sub-culture, bi-cultural — and about the notion of primary and secondary cultural identifications. Since discussions of culture often trigger some anxiety, remind participants that the purpose of the exercise to be undertaken is to help us understand ourselves, not to judge ourselves or be judged by others.

2. Ask participants to complete the questionnaire on **Culture and Conflict** which addresses their own cultural identify, norms for expressing and resolving conflict within their culture, within their family and within their professional work environment. (Participants will need to focus on one particular cultural/social identity of the several to which each individual is linked, i.e. male, lesbian, Hispanic.)

3. Divide participants into small groups to discuss how they think their culture effects their conflict behaviors. Do people from the same culture find similar effects?

4. In the large group, share insights and identify questions about culture and conflict that remain.

See page 14

ACTIVITY 13 RESPONDING TO CONFLICT

Exercise: Responding to the Participants

Goals:
- To identify the behaviors one perceives as appropriate in educational settings.

Process:

1. Pass out the exercise sheet, **Responding to Conflict**, which presents a variety of different types of conflicts. Ask each participant to make notes on each case indicating what they would do if they were the highlighted party in the conflict.

2. Select one conflict scenario to discuss in the whole group to model the kinds of analysis and discussion that might be helpful. Remind participants of the different responses and approaches in different situations.

3. Have people join in groups of 3-5 to discuss those conflict scenarios that raised the most questions for each group member.

4. In the large group, have smaller groups and individuals report on what they learned from the exercise.

See page 13

Responding to Conflict

(CRTEP Manual)

Instructions: For each of the conflict scenarios below, decide what the person identified by bold print should do next. Consider: What is this conflict about? Who needs to be involved? Should this conflict be dealt with through direct action or intervention? Is negotiation or mediation appropriate? Would a consensus process be appropriate?

Conflict Summary:

A white student has a person of color for an instructor. This student mimics the **instructor's** speech during class. The instructor has an accent but is proficient in speaking English. This occurs several times during class meetings.

An African-American student was recently called "nigger" by a white European-American student who was upset with the African-American student. The teacher made the student apologize for the name-calling and required the student to complete an assignment on prejudice. Two African-American students are talking. One student responds, "Okay, nigger. I got your number." The white student overhears the comment, as does the **classroom teacher**. The two African-American students continue their conversation.

Ricky and Joe were among several elementary student who were playing on the slide during recess. Both boys knew about the school rule allowing only one person at a time on the slide. Ricky sat on the top joking that he was "King of the Mountain", and he would not come down. Joe, a relatively new student, called Ricky a derogatory term. The recess **teacher** sees Ricky and Joe fighting at the foot of the slide.

The secretary for the department is uncooperative. She makes it difficult for faculty to get grades out on time, required paperwork, etc. S/he tends to be selective as to whom s/he will assist. **You** are not one of the faculty whom s/he will readily assist.

A professor has an idea for a research project and gives it to a **doctoral student**. Later on, the faculty member decides to participate more actively in the research. Upon completion of an article on the research, the faculty member does not list the student as an author, but rather gives an "acknowledgement" to the student.

Students have indicated that they want to include a prayer in their graduation ceremony. The **principal** has received a petition signed by over 90% of the graduating class. An outside group opposing prayer in school is objecting to this.

The **dean** makes a commitment for university participation in a project that requires faculty leadership and support for implementation and institutionalization. The faculty is resistant because of the top-down decision-making and have little interest in this effort.

A parent comes to see the teacher about the teacher's perceptions of the child. The teacher thinks the child misbehaves. The **parent** feels their child has never done anything wrong.

A professor has assigned students an exercise which requires teamwork and consensus-building to result in a group presentation. It is planned as a major part of the grade. The students are unable to get one team member to cooperate in the preparation of the project. The **team** gets a C+ because one team member gives a very poor and lengthy presentation.

A fifth grade student is told by the **teacher** to quit talking and sit down in the classroom. The student tells the teacher to "expletive deleted" and refuses to sit down. The rest of the class looks on in total silence.

Culture and Conflict Questionnaire

(CRTEP Manual)

1. From what culture do you draw your primary identity?
2. Are there other cultural groups to which you belong and which play significant roles in shaping who you are?
3. In what ways has the group with which you have primary identification been an asset to you?
4. Are there ways in which identification with your primary culture has created difficulties or problems for you? Describe briefly:
5. Do people make assumptions about your culture that positively or negatively affect you? What are they?
6. In what circumstances does your primary cultural identification create comfort for others?
7. In what circumstances does your primary cultural identification create discomfort for others?
8. With what other cultures are you most comfortable? Why, do you think?
9. With what other cultures are you least comfortable? Why?

For the next series of questions, please think back to a conflict you had with someone(s) with a different primary cultural identification.

10. In what ways did your approach to the conflict reflect the values, beliefs or norms of your culture?
11. In what ways did your approach to the conflict depart from the values, beliefs or norms of your primary culture?
12. In what ways did your approach to the conflict reflect the values and norms of your family with respect to conflict?
13. In what ways did your approach to the conflict depart from the values and norms of your family?
14. In what ways did differences of culture affect how you approach the conflict?
15. What have you learned from conflicts with people from other cultural groups?
16. Are there some groups with whom you find communicating, in general, more or less comfortable? Describe briefly?

For the next three questions please think about some recent conflicts at your educational institution.

17. What cultural groups are dominant at your institution? In terms of numbers? In terms of influence? At which levels?
18. How would you describe the culture of your institution?
19. What values or norms do you see reflected in recent conflicts at your institution?
20. What questions do you have about culture and conflict?

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Sample Curriculum Area: Ethics and Morality in Law

Lesson Topic: **Images, Values and Realities**

Lesson Plans:
- Stereotypes About Teenagers
- How I See Myself

Student Objective:
- Participants will investigate how stereotyping involves individual beliefs and conscious assessments.
- Participants will investigate how the labeling effect of stereotyping teenagers usually places them in a group, developing group allegiances.

Activities/Procedures: Motivator: Give some examples of stereotyping ADULTS in our society:

(Take a few minutes to make your own list.) _____

_____

_____

Now when I give you the signal, complete the following statement with as many words as you can in a few minutes:

"People think teenagers are": _____

_____

_____

Questions for Discussion:
1. Where do you think people get ideas from?
2. What, if anything, seems inaccurate about the list?
3. How can these inaccuracies be explained?
4. Can you relate a personal experience in which people were expressing their stereotyping view of teens instead of focusing on the individual.
5. How do you react when people use these limited and inaccurate views of others, and what is your response?

Activity 14: How I See Myself

You are a member of many different groups, and you have many ideas about them. In this exercise, you are going to quickly write down all the words that come to mind when you think about each of several groups.

Before you begin, circle your sex in the first column and put the name of another group you belong to in the first blank in the third column.

Hint: as you work, don't think about any word after you write it. Try instead to think of as many words as possible. It may help to keep silently repeating the basic sentence to yourself as you go.

Don't worry about the words being true descriptions. For now your job is to write down any and all words that come to mind.

Column 1	**Column 2**	**Column 3**
(circle sex)	(change nationality if you are not an American)	(fill in a religious, ethnic, sports or other group)
Men/Women are	Americans are	_____ are

EVALUATION / FEEDBACK

Written evaluation following the discussion enables you as facilitator to find out what was, or was not, communicated by the exercise. This feedback can then serve to establish new goals and objectives for future experiences and lessons.

Writing also allows a reflection time for participants. Those who are not vocal in class use the written time to express themselves. You can ask participants to identify themselves or choose anonymity.

Sample feedback forms for the facilitator and participant are included. We urge you to use them, or one of your own. Also we would appreciate any summaries which you would care to send us. Please send completed evaluations to Moorhead Kennedy Group, 45 John Street, New York, NY 10038. We review all materials which come in. We find that it provides our staff with additional ideas.

CULTURAL BAGGAGE (Facilitator Feedback Form)

Name _____ Date _____

Course/Training _____ Subject _____ Job/Grade Level _____

Organization/School: Tel: ( ) _____ Fax: ( ) _____

1. Did your participants enjoy **Cultural Baggage**? (please check) All ☐ Most ☐ Some ☐

2. Were you able to discuss the issues after showing it? Yes ☐ No ☐
   Comment _____

3. Please check off the topics which emerged:
   Cultural stereotypes ☐ Openness or lack of ☐
   Intolerance ☐ Miscommunication ☐
   Discrimination ☐ Labeling ☐
   Other ☐

4. What is the main idea of **Cultural Baggage**? _____

5. What do you like best/least about it? _____

6. How would you rate **Cultural Baggage** as a teaching/training tool?

   Excellent ☐ Very Good ☐ Good ☐ Fair ☐

PARTICIPANT FORM

CULTURAL BAGGAGE PARTICIPANT (Feedback Form)

Name _____ Date _____

Organization/School Title/Grade _____

1. Did you enjoy **Cultural Baggage**? Yes ☐ No ☐

2. Please check topics which you saw demonstrated:

Labeling people	☐	Close-minded	☐
Stereotype	☐	Miscommunication	☐
Discrimination	☐	Categorization	☐
Other	☐		

3. What is the main idea of **Cultural Baggage**? _____

4. Do you believe it is good to put labels on people? Yes ☐ No ☐

5. What happens when you do? _____

What does it prevent? _____

6. If you were in this situation, how else could you behave?

Option 1. _____ Option 2. _____

7. What did you like best about **Cultural Baggage**? _____

8. What did you like least about **Cultural Baggage**? _____

SECTION IV
SELECTED RESOURCES

ORGANIZATIONS

Anti-Defamation League, Department JW/AWOD, 823 United Nations Plaza, New York, NY 10017. Publishes human relations materials and audio-visual resources. Ask for general catalogue and A World of Difference project.

Educational Network of Artists in Creative Theater (ENACT) 622 Broadway, Suite 5A, New York, NY 10012. 212-260-6150. Uses drama to assist students and others to transform personal/social obstacles to self-awareness and communication.

Educators for Social Responsibility, 23 Garden Street, Cambridge, MA, 02138. 617-492-1764. Provides resources and professional services in the areas of conflict resolution, violence prevention and diversity education.

Southern Poverty Law Center, PO Box 548, Montgomery, AL 36177-9621. 334-264-0286. Publishes Teaching Tolerance magazine, award winning videos.

Study Circles Resource Center, PO Box 203, Rt. 169, Pomfret, CT 06258. 203-928-2616. Publish, The Busy Citizen's Discussion Guide: Education in Our Communities and a newsletter. Resources for study groups on national themes.

Irondale Ensemble Project, PO Box 1314 Old Chelsea Station, New York, NY 10011-1314. 212-633-1292. Presents ensemble work of theater pieces. Also presents topical themes such as aids etc. Theater with discussion.

National Institute of Dispute Resolution, 1726 M Street NW, Suite 500; Washington, DC 20036. 202-466-4764. A national organization which produces publications for instructors on the theme of conflict resolution.

National MultiCultural Institute, 3000 Connecticut Avenue NW, Suite 438, Washington, DC 20008. 212-483-0700. Organization with yearly conference on multicultural theme.

Old Dominion University, Academic Television Services. Multicultural and Global Education: Curricula for the 21st Century. Satellite conferencing. Resources on racism and global education.

YMCA of the USA, 101 North Wacker Drive, Chicago, Illinois 60606-7386. Extensive branches in major cities. Offers quarterly magazine with articles on programs. 800-872-9622.

BOOKS

Anthropology of Everyday Life. Edward D. Hall.Doubleday ISBN 0385 237 43-X. An autobiography of life stories.

Beyond Experience: The Experiential Approach to Cross-Cultural Education. Edited by Theodore Gochenour. Intercultural Press, Inc. PO Box 700, Yarmouth, ME 04096. ISBN 1-877864-24-2.

The Dance of Life: The Other Dimensions of Time. Edward D. Hall. Doubleday. ISBN 0385 159 64-1.

Educational Video Center, 60 East 13th Street, New York, NY 10003. 212- 254-2848. A handbook for assisting high school students in producing their own videos.

Improvisation for the Theater. Viola Spolin. Northwestern University Press, 1735 Benson Ave. Evanston, ILL. SBN 8101-0249-8. Easy classroom exercises for establishing characters and situations.

The Laughing Classroom: Everyone's Guide to Teaching With Humor and Play. Loomans, Diane and Kolberg, Karen J., Foreword by Steve Allen. HJ Kramer, Inc., Tiburon, California. 1993.

The Ayatollah in the Cathedral: Reflections of a Hostage. Moorhead Kennedy. Available from Moorhead Kennedy Institute, 45 John Street, New York, NY 10038. 212-964-0649 Cross-cultural perceptions from America's humiliation in Iran. $17.95.

PUBLISHERS AND CATALOG SALES

Center for Teaching International Relations (CTIR), University of Denver, Graduate School of International Studies, Ben Cherrington Hall, 2201 S. Gaylord, Room 208, Denver, CO 80208. Tel: 303-871-2164, 1-800-967-2847. Fax: 303-871-2906. Games and simulations involving students.

Intercultural Press. PO Box 700, Yarmouth, ME 04096. Tel: 207-846-5168, Fax: 207-846-5181. Publishes excellent materials. Catalogue available.

Social Studies School Service. 10200 Jefferson Boulevard, PO Box 802, Culver City, CA 90232-0802. Tel: 310-839-2436, 800-421-4246, Fax: 310-839-2249. Distributor of social studies materials, including multicultural catalogues.

SPICE Institute for International Studies, Stanford University, 300 Lasuen Street, Little Field Center, Room 14, Stanford, CA 94305. Tel: 415-723-1114, Fax: 415-723-6784. email: SPICE.sales@forsythe.stanford.edu. Material global and cross-cultural. Area specific: LA, Asia, Europe, general categories. K-12.

DEVELOPMENT TEAM

Moorhead Kennedy, Executive Producer

Moorhead Kennedy joined the United States Foreign Service in 1960, specializing in economic and commercial affairs. In 1971 he was asked to establish and direct the Office of Investment Affairs, dealing with cross-culturally sensitive challenges overseas. He was held hostage by Islamic militants for 444 days in Iran. Following his release and retirement from the Foreign Service, Kennedy wrote two books. He has spoken extensively from the lecture platform, and on television in the United States, Canada and Europe. He has co-authored eight role play training simulations with Martha Keys.

Martha M. Keys, Executive Producer

Dr. Keys has taught on various educational levels, private and public, including secondary, university, adult and corporate training. She is certified for secondary education in New York and California, having received her M.Ed. in guidance and counseling from the University of Rochester and Ed.D. from California Coast University. Dr. Keys has practiced individual and group therapy in a variety of techniques and settings using role play and video tapes. She has pioneered techniques to measure attitudinal change resulting from training programs. She has also produced and directed two documentary films, slide shows and written two children's operettas. With Moorhead Kennedy, she has co-authored eight role play training simulations.

John Burt, Executive Producer

John Burt combines his educational background in theatre, therapy and psychology with skills in facilitation and production. As president of John Burt Productions, he was the Associate Producer on Broadway, of "Starmites" garnering 6 Tony nominations. Burt has executive produced and directed a nine state tour of teenage theater called *Changing the Silence*. He is currently Artistic Director for River Barge Productions, which has conceived, commissioned and produced three original musicals based on core social and environmental themes. One, *GARBAGE CANtata*, has been made into a video. On the Development Team, his many responsibilities include fund raising.

Doug Wyles, Producer

Doug is the founder and president of PSA/USA, one of the country's leading providers of directors, and began his production career twenty-three years ago as Staff Media Producer for the US Committee for UNICEF. His first project was the now historic "Concert for Bangladesh" with George Harrison. He worked as an Executive Producer for CBS and NBC. Executive Producer of last year's star-studded NBC special, "Storybarn Christmas," he produced Public Service Announcements for Goldman Sachs, Boys Town, the Will Rogers Institute and 100 other charitable institutions.

Brenda Repland, Vice President for Marketing

Brenda Repland has extensive experience in international relationships, financial responsibility and cross-culture/multilingual communication. As a Corporate Account Manager for Digital Equipment Corporation, her achievements were recognized as six-time recipient of the Digital Circle of Excellence. She has lived in Europe and speaks French, Spanish and Norwegian. In 1989, she was awarded the Medal of the City of Hayange (France), for her liaison efforts between Hayange and its World War II liberators — the 90th US Army Division.

Frank Chindamo, Director/Writer

Frank started his career at "Saturday Night Live" in 1980. He as worked in comedic film and television including "Ghostbusters," 43 short films for CBS, PBS, A&E, MTV, Showtime and HBO. His 1-hour CBS special, "Nothing Upstairs," received accolades from the NY Times, TV Guide, and an "A" rating from People Magazine. His films have won the American CINE Golden Eagle, the American International Film Festival, and a finalist's place for best short at the Cannes Film Festival.

Michael Mabern, Head Writer

Michael Mabern is the head writer, actor and voice-over announcer for the "Apollo Comedy Hour." He has been a photographer, instructor, producer, and writer. In 1994, he was a writer for the "Fourth Annual Caribbean Music Awards" (BET Network). Since 1986, he has been the Executive Producer/Writer/Director/Engineer for "The Creative Unity Collective Show" on WBAI Radio 99.5 FM, New York. This free-form radio broadcast features political sketch comedy, topical discussion, music and poetry.

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ROLE PLAY SIMULATIONS

These role play simulations are for all ages. Organized in teams, participants articulate and analyze issues, and make decisions. Fixed views are challenged. The mind is opened to new ideas. Role playing is followed by debriefing and discussion. Participants apply conclusions to workplace or class. Facilitator's manuals make direction easy, while providing on-going activities.
Result: Powerful, practical, and long-term learning experiences.

RELATED TO CULTURAL BAGGAGE

Grocery Store. Objectives: Cultural diversity/conflict resolution. Commissioned by the YMCA of Greater New York. Used nationwide. In a mixed neighborhood, an episode in a corner store between Korean-Americans and African-Americans gives rise to ethnic strife. Participants in a community meeting discuss reasons for their respective animosities and develop solutions. (a) $60. (b) $450*

Halsey. Objectives: Handling racial and gender problems, including sexual harassment. Three employees, a white woman, an African-American woman, and a white male, threaten legal action against their company. White woman alleges sexual harassment and gender discrimination. African-American woman claims political activism has blocked her advancement. White male claims not promoted because promotion restricted to women and minorities. Grievants meet with management to resolve issues and change policies and procedures. (a) $150 (b) $500

Garside. Similar to Halsey, except that one of the grievants alleges discrimination on grounds of homosexuality. (a) $150 (b) $500

Hinomaru. Objectives: Handling sexual harassment, racial discrimination, and national discrimination. Commissioned by major Japanese corporation. Faced with lawsuits by American employees, Japanese executives come to terms with American behavioral norms not considered to have the same significance in Japan. A Japanese executive stated that **Hinomaru** had been the single most important experience of his professional life. It would, he said, change the way he would exercise his responsibilities on the job. (a) $150 (b) $500

OTHER THEMES

Fire in the Forest. Objectives: Environmental awareness/negotiation. Presented in community groups, schools and colleges worldwide. Featured in environmental conferences in Russia and Slovakia. Translated into Russian. Violence breaks out in Amazon Rain Forest, where tribe, slash-and-burn settlers, local government, and American environmentalists negotiate land use. (a) $89.95 (b) $250

Death of a Dissident. Objectives: Human rights/economic development. In a Caribbean dictatorship whose "reforms" have generated unemployment, unrest, and human rights abuse, the dissidents seek asylum in the US Embassy. Negotiations involving host government, Embassy, dissidents, intermediaries, and media disrupted by a brutal murder. By itself (a) $89.95 (b) $250. When purchased with anything else (a) $10 (b) $50

Atomic. Objectives: Nuclear proliferation/SE Asia/negotiation/international relations. A southeast Asia regional conference on nuclear proliferation. (a) $39.95 (b) $100

SPECIAL SERVICES AND CONSULTANCY (FEES NEGOTIABLE)

- **Creation of Customized Programs (including role play)**
- **Facilitation of Role Play Simulations**
- **Measurement of the Effectiveness of Training Programs**
- **Lecture: Anger, the Threat to True Security**

***Pricing for Moorhead Kennedy Group materials listed on this page:**
Prices are quoted in both Not-for-Profit (a) and For-Profit (b) terms. Evidence of not-for-profit status may be required.

Shipping and Handling
Please add 10% of the price. For rush orders, please call. An additional charge will be made.

Payment for Moorhead Kennedy Group materials listed on this page:
All orders must be accompanied by payment or institutional purchase order number. Special Ship and Bill arrangements can be made for Not-For-Profit organizations. Payment is due on receipt of materials purchased via PO number or Ship and Bill. Please make checks payable to:

Moorhead Kennedy Group
45 John Street, New York, NY 10038
TEL (212) 964-0649 * FAX (212) 964-1364
E-Mail MKGroup @aol.com

✍ NOTES

THE MOORHEAD KENNEDY GROUP

Moorhead Kennedy Group (MKG) derives from the Iranian hostage experience of Moorhead Kennedy, which was itself a dramatic if unappreciated precursor of changes in our own society. MKG addresses the need for new ethics and leadership styles, as well as growing multiculturalism including gender and ethnic parity.

Nowhere have these needs been more apparent than in the two areas where we spend so much of our lives — the educational establishment and the workplace. MKG develops and presents programs for both.

- Moorhead Kennedy Associates (MKA), a for-profit consultancy for corporate and business school clientele in such areas as cultural diversity, equal employment opportunity legislation, sexual harassment, ethics, leadership, negotiation, and personnel-related security issues. MKA custom-designs and presents simulation-based training programs, introduced by their own videos.

- Moorhead Kennedy Institute, Inc. (MKI) is a not-for-profit educational organization concerned with core social issues. It designs, publishes, and presents role play simulations for schools and colleges, and serves as a laboratory for the development of innovative educational techniques including videos.

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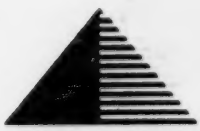

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